

E

ESCUELA
SUPERIOR
DE MÚSICA
REINA SOFÍA

STUDENTS AUDITIONS

Reina Sofía School of Music

2022-2023
ACADEMIC YEAR



Reina Sofía School of Music

A home for your talent in the heart of Madrid

The Reina Sofia School of Music is considered as one of the leading European Schools for especially gifted students who wish to become professional musicians.

It was founded in 1991 by Paloma O'Shea as a highly professional training centre with a double goal: **supporting the development of young musicians and bringing music closer to society.**

The Reina Sofia School was created with the help and advice of great maestros like Yehudi Menuhin, Mstislav Rostropovich, Alicia de Larrocha and Zubin Mehta, and enjoys the support of Her Majesty Queen Sofía as its Honorary President, as well as that of public and private institutions.

Every year, **150 young musicians** coming from more than **30 countries** meet **renowned teachers** – around 80 –, under the best conditions, in an inspiring building at the centre of Madrid.

The **tuition-free** system, thanks to the scholarships granted by our sponsors, allows those with enough merit to have access to the highest level of education their talent requires.

The School organises over **300 concerts** a year with more than **60,000 attendees**, in order to give students, the opportunity to mature on stage.





Why study with us



Only the very best teachers

The School prides itself in having a select group of prestigious international musicians in its teaching staff.



Student selection exclusively merit-based

In the School's auditions, the only criterion is the musical and artistic talent of the candidates. With an average acceptance rate around 6%, the Reina Sofía School is among the most selective schools in Europe.



Personalised training

We provide an intense teacher-student relationship and a program with a tailored planning of individual and collective classes.



Learning on stage

We provide its students with a multitude of performance opportunities through its extensive artistic program. On average, each student performs 20 concerts a year.



Tuition-free system

Tuition is free for all students thanks to the scholarships granted by our sponsors. In addition, the School has a system of financial assistance to help students cover their needs during the academic year (see page 9).



Employability

Our graduates have successful careers all over the world. More than 800 alumni of the School live and work today in more than 200 cities.



Outstanding facilities

The School is located in the heart of Madrid, next to the Royal Palace and the Royal Opera House, in a 5.000 m² modern building that offers a 351-seat auditorium, large classrooms, study booths, audiovisual means, and a library.

Learning with great artists

Our teachers are internationally renowned leading figures

Violin

Zakhar Bron
Marco Rizzi
Christoph Poppen

Viola

Diemut Poppen
Nobuko Imai

Cello

Ivan Monighetti
Jens Peter Maintz

Double Bass

Wies de Boevé

Flute

Jacques Zoon

Oboe

Hansjörg Schellenberger

Clarinet

Pascal Moraguès

Bassoon

Gustavo Núñez

Horn

Radovan Vlatković

Trumpet

Reinhold Friedrich

Piano

Milana Chernyavska
Stanislav Ioudenitch

Voice

Susan Bullock CBE

Composition

Fabián Panisello

Historical performance programme

Paul Goodwin

Contemporary Music Programme

Pierre-Laurent Aimard

International Music Chamber Institute of Madrid

Strings Department
Günter Pichler
Heime Müller

Groups with piano Department
Márta Gulyás

Additionally, major artists are invited to give masterclasses throughout the year.





Andrés Orozco-Estrada with the Freixenet Symphony Orchestra. 30th Anniversary tour of the School. Musikverein, Vienna. October 2021.

Exceptional performing opportunities

Concerts

Performing on stage is a key principle of the School ethos. For this purpose, the School organises more than 300 concerts a year. Students can perform in a recital, as a soloist, in chamber music groups, and be part of one of the School's different orchestras. Thus, students regularly enjoy the invaluable experience of performing in public.

Orchestras

The School has its own orchestras and ensembles that provide the ideal forum for students to acquire professional skills:

- Freixenet Symphony Orchestra (principal conductor: Andrés Orozco-Estrada).
- Freixenet Chamber Orchestra (principal conductor: Sir Andrés Schiff).
- Camerata EDP Foundation, for Historically Informed Performance.
- Sinfonietta, for contemporary music.

These orchestras have been conducted by prestigious international conductors such as Yehudi Menuhin, Sir Colin Davis, Jordi Savall, Lorin Maazel, Jesús López Cobos, Zubin Mehta, Péter Eötvös, and Juanjo Mena, among others.

Outstanding careers all over the world

The School's success is its students' success. Almost 800 Alumni, that represent 63 different nationalities, develop their careers in 200 different cities over 49 countries.

Main professional destinations of the School Alumni



Positions of our Alumni



Some of our alumni

Arcadi Volodos
piano



Sol Gabetta
cello



Celso Albelo
tenor



Casals
Quartet





2022-2023 Academic Year: Students Auditions

PROGRAMMES OF STUDY

Officially accredited:

- Bachelor's Degree in Music
- Master's Degree in Music Performance

Non-accredited:

- Foundation Course (to Bachelor or Master)
- Diploma in Music Performance / Composition

APPLICATION

The applicant must fill in the online form at:
www.escuelasuperiordemusicareinasofia.es
Application fee: €100 to be paid at the time of application.

Applications must be submitted before 10 February 2022.

ADMISSION PROCESS

1st round. Preselection

The Selection Committee will evaluate the transcript of records and the audiovisual material of each candidate and will select those who pass to the next auditions round.

2nd round. Auditions

The auditions for the selected applicants will be in person. Please take a moment to find out

specific requirements of each chair, as they might differ between teachers.
Audition fee: €30 to be paid before the audition.

Structure of the auditions:

1) Performance test

Each teacher has specific repertoire requirements which should be consulted in the following pages.

If, after listening to all auditionees the panel is still undecided, the applicant may be asked to have a lesson with the principal teacher. This is neither a requirement nor is it compulsory, but it is only an additional mean that the audition panel might use if it is felt it will assist them in reaching a final decision.

2) Music Theory test

Candidates selected after the audition must take a theory and a practical test to assess their level in case they are admitted. Taking these tests do not imply admission to the School.

A. Music Theory test.

A comprehensive test of music history, musical analysis, and ear training.

- Music History:

The candidate must respond to a general knowledge questionnaire about music history, whose content will range from early music to 20th century music.

- Musical Analysis:

Harmonic and musical form analysis of an instrumental piece from the classical or romantic period.

- Aural Harmony:

Test of the knowledge of the theoretical foundations in terms of tonalities and construction of intervals and chords: type, inversions, chord progressions, cadences, etc.

B. Practical test.

- An individual test of Piano as Second Study:

Piano performance of at least one work and, if possible, two of different styles.
Maximum length: 10 minutes.

Note: In case of not having studied piano before, please notify the music office during the auditions. Candidates applying for piano chairs shall not take this test.

- An individual test of Aural Training:

1. Aural Training:

Absolute and relative Aural Test.

Intervallic, melodic, polyphonic and harmonic listening.

Dictation and practical exercises of construction of intervals, triads and chords.

2. Rhythmic test:

Assesment of rhythmic comprehension, realisation and coordination with progressive difficulty, including different polyrhythmic combinations.





Tuition-free system

Tuition is free for everyone. The student may request a scholarship from Fundación Albéniz to cover 100% of the tuition cost, which amounts to €45,000 per year, and which is equivalent to the average annual cost of studies. The initial grant of the scholarship is conditional upon signature and acceptance of the specific terms of the scholarship. The scholarship is granted on an annual basis with the possibility of renewal, which will be approved depending on the student's academic and artistic development, as well as the respect for the code of conduct.

The only payment that students have to assume is 1,200 euros for the reservation of a place.

There are also other kinds of support available:

- **Artist fee:** Students may receive compensation for some of their performances at the School's concerts.
- **Dining assistance:** The School has an agreement with an establishment that offers students daily meals at a very low price.
- **Employment opportunities** at the School's activities.
- **Accommodation scholarships:** Some of the School's sponsors offer scholarships to cover the costs of accommodation for students. These are awarded in accordance with the criteria established annually by the sponsors themselves.
- **Medical insurance:** The School covers the annual cost of private health insurance for non-EU students.
- **Assistance in obtaining a loan** from a financial institution. The School helps the student throughout the administrative application process.



TELEFÓNICA VIOLIN CHAIR

Faculty

Professor: Zakhar Bron

Deputy Professor: Yuri Volguin

Accompanying Piano Professors: Alina Artemyeva and Vadim Gladkov

Auditions **4 and 5 May 2022**



4 May. Audition*

Mandatory repertoire (by heart)

- A freely chosen scale.
- Two contrasting études, to be chosen from the following composers: Jacob Dont. Op. 35; Rudolf Kreutzer; Henryk Wieniawski; Niccolò Paganini.
- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- A concerto movement of the applicant's choice.
- A virtuoso piece.

Applicants must bring the piano scores of the works they will perform.

5 May. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



TELEFÓNICA VIOLIN CHAIR

Faculty

Professor: Marco Rizzi

Deputy Professor: Sergey Teslya

Accompanying Piano Professor:

Ricardo Ali Álvarez

Auditions **26 and 27 April 2022**



26 April. Audition*

Mandatory repertoire (by heart)

- Two contrasting études, to be chosen from the following composers: Henryk Wieniawski and Niccolò Paganini.
- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- A concert by Mozart.
- A piece from the Romantic era of the applicant's choice.

Applicants must bring the piano scores of the works they will perform.

27 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



TELEFÓNICA VIOLIN CHAIR

Faculty

Professor: Christoph Poppen

Deputy Professor: Miguel Colom

Accompanying Piano Professor: Anna Mirakyan

Auditions **5 and 6 May 2022**



5 May. Audition*

Mandatory repertoire (by heart)

- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- First movement of a concert by Wolfgang Amadeus Mozart.
- First movement of a romantic concerto.
- One Caprice by Niccolò Paganini.

Applicants must bring the piano scores of the works they will perform.

6 May. Music Theory Test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



FUNDACIÓN BBVA VIOLA CHAIR

Faculty

Professor: Diemut Poppen
Deputy Professors: Jonathan Brown and Laure Gaudron
Accompanying Piano Professor: Antonia Valente

Auditions **29 April 2022**

Fundación
BBVA

29 April. Audition*

Mandatory repertoire (by heart)

Three pieces:

- Johann Sebastian Bach: Prelude and freely chosen movement of any of the suites for violoncello transcribed for solo viola.
- A complete work of the applicant's choice.
- Scales and arpeggios.

Applicants must bring the piano scores of the works they will perform.

29 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



FUNDACIÓN BBVA VIOLA CHAIR

Faculty

Professor: Nobuko Imai

Deputy Professor: Wenting Kang

Accompanying Piano Professor:
Juan Barahona

Audition **22 and 23 March 2022**

Fundación
BBVA

22 March. Audition*

Mandatory repertoire (by heart)

Four pieces:

- Any 2 movements of Bach's Suites for violoncello or Sonatas & Partitas for violin transcribed for solo viola.
- First movement of any classical concerto (Stamitz, Hoffmeister).
- An entire work of the applicant's choice.
- Two movements of the applicant's choice of contrasting styles and composers.

Applicants must bring the piano scores of the works they will perform.

23 March. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



ALINE FORIEL-DESTEZET CELLO CHAIR

Faculty

Professor: Ivan Monighetti

Deputy Professor: Mikolaj Konopelski

Accompanying Piano Professor: Ofelia Montalván

Auditions **23 and 24 March 2022**

23 March. Audition*

Mandatory repertoire (by heart)

- Either first movement or second and third movements of a concerto.
- Two movements from one of the 6 Suites by J. S. Bach.
- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will perform.

24 March. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



ALINE FORIEL-DESTEZET CELLO CHAIR

Faculty

Professor: Jens Peter Maintz

Deputy Professor: Fernando Arias

Accompanying Piano Professor: Miguel Ángel Ortega Chavaldas

Auditions **25 and 26 April 2022**

25 April. Audition*

Mandatory repertoire (by heart)

- Either first movement or second and third movements of a concerto.
- Prelude of one of Johann Sebastian Bach suites for solo violoncello.
- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will perform.

26 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



UNIDAD EDITORIAL DOUBLE BASS CHAIR

Faculty

Professor: Wies de Boevé

Deputy Professor: Antonio García Araque

Accompanying Piano Professor:

Jesús Gómez Madrigal

Auditions **19 and 20 April 2022**



19 April. Audition*

Mandatory repertoire (not necessary by heart)

- First and second movement of a work of the classical period.
- A work of free choice, in contrasting style.
- Beethoven 5th symphony in C minor, Op.67: Scherzo and Trio.

Solo, orchestral and Viennese tuning allowed.

Applicants must bring piano scores in the appropriate keys with their performance

20 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

*See detailed information on pages 7 and 8



FLUTE CHAIR

Faculty

Professor: Jacques Zoon

Deputy Professor: Salvador Martínez Tos

Accompanying Piano Professor: Luis Arias

Auditions **24 and 25 March 2022**

24 March. Audition*

Mandatory repertoire

- Two movements (fast-slow) from a concerto (by heart).
- Two movements from a Baroque sonata.
- A movement from a romantic sonata or a short complete romantic piece.
- A short contemporary piece
- Two orchestral fragments: flute solo of Maurice Ravel's Daphnis and Chloë and Ludwig van Beethoven's Overture Leonora No. 3

Applicants must bring the piano scores of the works they will perform.

25 March. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



OBOE CHAIR

Faculty

Professor: Hansjörg Schellenberger

Deputy Professor: Víctor Manuel Anchel

Accompanying Piano Professor:

Alina Artemyeva

Auditions **21 and 22 March 2022**

21 March. Audition*

Mandatory repertoire (by heart)

– Wolfgang Amadeus Mozart: Oboe and orchestra concerto in C Major, KV 314 (complete).

Two soloist pieces to be chosen from:

– Johann Sebastian Bach: Allemande and Sarabande from Partita for flute solo in A minor, BWV 1013 (G Minor version) or Carl Philipp Emanuel Bach Sonata in a minor (originally for flute). Wq. 132, H 562

– Antal Dorati: From the Five pieces for oboe.

No. 1 La cigale et la fourmie

No. 5 Légerdemain

– Paul Hindemith: Second movement of the Sonata for oboe and piano.

Applicants must bring the piano scores of the works they will perform.

22 March. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



CLARINET CHAIR

Faculty

Professor: Pascal Moraguès

Deputy Professor: Enrique Pérez Piquer

Accompanying Piano Professor:

Samuel Tirado

Auditions **3 and 4 May 2022**

3 May. Audition*

Mandatory repertoire (by heart)

- First movement of the Concerto for clarinet and orchestra in A major, KV 622 by Wolfgang Amadeus Mozart.
- Three Pieces for Clarinet Solo by Igor Stravinsky.

Applicants must bring the piano scores of the works they will perform.

4 May. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



BASSOON CHAIR

Faculty

Professor: Gustavo Núñez

Deputy Professor: Francisco Alonso Serena

Accompanying Piano Professor:

Juan Barahona

Auditions **6 and 7 April 2022**

6 April. Audition*

Mandatory repertoire (by heart)

a) Johann Sebastian Bach – to be chosen from:

- Courante from Suite No. 3 in C major for violoncello solo BWV 1009 and Sarabande from Suite No. 5 in C minor for Cello solo BWV 1011; or

- Sarabande and Bourée Anglaise from Suite in A minor for flute BWV 1013 (Edition EU 18135).

b) Alexandre Tansman: Allegro and Introduction from Suite for bassoon and piano (not the Sonata).

c) A work of the applicant's choice.

Applicants must bring the piano scores of the works they will perform.

7 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



FUNDACIÓN "LA CAIXA" HORN CHAIR

Faculty

Professor: Radovan Vlatković

Deputy Professor: Rodolfo Epelde

Accompanying Piano Professor:
Jesús Gómez Madrigal

Auditions **16 and 17 March 2022**



16 March. Audition*

Mandatory repertoire

- Wolfgang Amadeus Mozart: a Horn Concerto, chosen from KV 417, 447 or 495 (by heart).
- Richard Strauss: a Horn Concerto, either No. 1 in E Flat Major op. 11 or No. 2 in E Flat Major.
- One work to be chosen from the 20th century repertoire.

Applicants must bring the piano scores of the works they will perform.

17 March. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



IF INTERNATIONAL FOUNDATION TRUMPET CHAIR

Faculty

Professor: Reinhold Friedrich

Deputy Professor: Manuel Blanco

Accompanying Piano Professors: Eriko
Takewaza and Luis Arias

Auditions **4 and 5 April 2022**



4 April. Audition*

Mandatory repertoire

- To be chosen between: Joseph Haydn's Trumpet Concerto in E-flat major, Hob.VIII:1 or Johann Nepomuk Hummel's Trumpet Concerto in E major, S.49.
- To be chosen between: Henri Tomasi's Trumpet Concerto I. Allegro and cadence or André Jolivet's Concertino (1948) from the beginning to num. 23
- The candidate's chosen work (e.g. Solo Trumpet or Concertino by Joseph Jongen's Concertino, Vasily Brandt's Concerto piece no. 1, George Enescu Légende for trumpet and piano or Baroque Concert).

Applicants must bring the piano scores of the Works they will perform.

5 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on next pages*



FUNDACIÓN RAMÓN ARECES "ALFREDO KRAUS" VOICE CHAIR

Faculty

Professor: Susan Bullock CBE

Deputy Professor: Rocío Martínez

Accompanying Piano Professors: Duncan Gifford, Madalit Lamazares and Alina Artemyeva

Auditions **28 and 29 April 2022**



28 and 29 April. Audition*

Mandatory repertoire

- One aria from an oratorio, cantata or motet.
- Three opera arias of your choosing. All arias must include their precedent recitative.
- Four songs: one German lied; the other three from the French, Italian, English or Spanish repertoire.

Applicants must bring the piano scores of the Works they will perform.

29 April. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



FUNDACIÓN BANCO SANTANDER PIANO CHAIR

Faculty

Professor Milana Chernyavska

Associate Professor: Claudio Martinez

Mehner

Deputy Professor: Denis Lossev

Auditions **1st April 2022**



Auditions 1st April 2022

Mandatory repertoire (by heart) *

- One Classical sonata to be chosen from Clementi, Haydn, Mozart or Beethoven, or a series of variations (without repeats).
- A virtuoso piece (five minutes maximum) or virtuoso study.
- A Romantic piece (of medium length), preferentially by Schumann, Mendelssohn, Brahms, Chopin o Liszt.

Applicants must bring the piano scores of the works they will perform.

1st April. Music Theory Test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



FUNDACIÓN BANCO SANTANDER PIANO CHAIR

Faculty

Professor: Stanislav Ioudenitch

Deputy Professor: Kenny Broberg

Auditions **10 May 2022**



10 May. Audition*

Mandatory repertoire (by heart)

- One Classical Sonata to be chosen from Haydn, Mozart or Beethoven, or a series of variations (without repetitions).
- A virtuoso piece (five minutes maximum).
- A Romantic piece.

Applicants must bring the piano scores of the works they will perform.

10 May. Music Theory test*

Candidates selected after the audition must take a theory test of music history, musical analysis and aural training and a practical test of complementary piano to assess their level in case they are admitted. Taking these tests do not guarantee admission to the School.

**See detailed information on pages 7 and 8*



IF INTERNATIONAL FOUNDATION COMPOSITION CHAIR

Faculty

Professor: Fabián Panisello

Deputy Professor: Fernando Villanueva

Auditions **31 March 2022**



1) Written

1.1 Harmony

- a) Exercise of style in a system to be chosen between free tonal, organized atonal, dodecaphonic, spectral, or other techniques of the 20th century.
- b) Harmonisation of a choral melody in four voices.
- c) Realisation of a brief two-voice counterpoint in Baroque style (according to an invention model in two voices), or in Renaissance style based on a Cantus Firmus.

Candidates will have 90 minutes to complete part a).
Candidates will then have 90 extra minutes to complete parts b) and c).

1.2 Aural training

- a) Dictation in one voice, in “free tonal” style
- b) Recognise intervals and triad chords
- c) Choral sequence in four voices (homophonic)
- d) Rhythmic dictation

2) Oral

- 1. Conversation around portfolio with own works, previously submitted with the application form.
- 2. Interview: motivation/previous formation/questions on aesthetics and style of own works/knowledge of repertoire/expectations/vision of own professional development as composer.

3.Oral analysis of a given brief work of the XX century that will be chosen 20 minutes before the interview

3) Piano/or instrument of the candidate (10')

On piano:

- 1) Invention in 3 voices by J. S. Bach.
- 2) A sonata movement of medium difficulty.
- 3) Contemporary work – including candidate's own works.

On other instruments:

- 1) Baroque or Classical piece of free choice.
- 2) A sonata movement.
- 3) Contemporary work – including candidate's own works.



2021-2022 Faculty

Founding President

Paloma O'Shea

Dean

Oscar Colomina i Bosch

Artistic Director

Juan A. Mendoza V.

Head of Studies

Tarek Al Shubbak del Castillo

Telefónica Violin Chair

Professor: Zakhar Bron

Deputy Professor: Yuri Volguin

Accompanying Piano Professors: Alina Artemyeva and Vadim Gladkov

Telefónica Violin Chair

Professor: Marco Rizzi

Deputy Professor: Sergey Teslya

Accompanying Piano Professor: Ricardo Ali Álvarez

Telefónica Violin Chair

Professor: Christoph Poppen

Deputy Professor: Miguel Colom

Accompanying Piano Professor: Anna Mirakyan

Fundación BBVA Viola Chair

Professor: Diemut Poppen

Deputy Professors:

Jonathan Brown / Laure Gaudron

Accompanying Piano Professor: Antonia Valente

Fundación BBVA Viola Chair

Professor: Nobuko Imai

Deputy Professor: Wenting Kang

Accompanying Piano Professor: Juan Barahona

Aline Foriel-Destezet Cello Chair

Professor: Ivan Monighetti

Deputy Professor: Mikolaj Konopelski

Accompanying Piano Professor: Ofelia Montalván

Aline Foriel-Destezet Cello Chair

Professor: Jens Peter Maintz

Deputy Professor: Fernando Arias

Accompanying Piano Professor:

Miguel Ángel Ortega Chavaldas

Unidad Editorial

Double Bass Chair

Professor: Duncan McTier

Deputy Professor: Antonio García Araque

Accompanying Piano Professor: Jesus Gomez Madrigal

Flute Chair

Professor: Jacques Zoon

Deputy Professor: Salvador Martínez Tos

Accompanying Piano Professor: Luis Arias

Oboe Chair

Professor: Hansjörg Schellenberger

Deputy Professor: Víctor Manuel Anchel

Accompanying Piano Professor: Alina Artemyeva

Clarinet Chair

Professor: Pascal Moraguès

Deputy Professor: Enrique Pérez Piquer

Accompanying Piano Professor: Samuel Tirado

Bassoon Chair

Professor: Gustavo Núñez

Guest Professor: Klaus Thunemann

Deputy Professor: Francisco Alonso Serena

Contrabassoon Professor: Ramón Ortega

Accompanying Piano Professor: Juan Barahona

Fundación "la Caixa" Horn Chair

Professor: Radovan Vlatković

Deputy Professor: Rodolfo Epelde

Accompanying Piano Professor: Jesús Gómez Madrigal

IF International Foundation

Trumpet Chair

Professor: Reinhold Friedrich

Professor: Manuel Blanco

Accompanying Piano Professors:

Eriko Takezawa and Luis Arias

Fundación Ramón Areces

"Alfredo Kraus" Voice Chair

Professor: Susan Bullock CBE

Deputy Professor: Rocío Martínez

Accompanying Piano Professors:

Madalit Lamazares, Alina

Artemyeva and Duncan Gifford

Fundación Banco Santander

Piano Chair

Professor: Milana Chernyavska

Guest Professor: Claudio Martínez Mehner

Deputy Professor: Denis Lossev

Fundación Banco Santander

Piano Chair

Professor: Galina Eguiazarova

IF International Foundation Composition Chair

Professor: Fabián Panisello
Deputy Professor: Fernando Villanueva

International Music Chamber Institute of Madrid

STRING QUARTETS
Professor: Gunter Pichler
Reina Sofia Music School Groups
STRING QUARTETS
Professor: Heime Muller
STRING QUARTETS WITH PIANO
Professor: Márta Gulyás
WIND ENSEMBLES
Professors: Hansjörg
Schellenberger, Gustavo Núñez,
Radovan Vlatković, Jacques Zoon
and Pascal Moragues

Orchestra Chair Freixenet Symphony Orchestra

Principal Conductor: Andrés Orozco-Estrada
Honorary Conductor: Antoni Ros-Marbà

Freixenet Chamber Orchestra

Principal Conductor:
Sir Andrés Schiff

Fundacion EDP Camerata

Sinfonietta (in collaboration with
BBVA Foundation)
Advisor: Péter Eötvös

Guest conductors since 1992 Stefan Asbury, Vladimir Ashkenazy,
Baldur Brönnimann, Wolfram Christ, Péter Csaba, Plácido
Domingo, Péter Eötvös, Leon Fleisher, Enrique García Asensio,
Miguel Ángel Gómez Martínez, Pablo González, Paul Goodwin,
Frans Helmerson, Pablo Heras-Casado, Mihnea Ignat, James
Judd, Johannes Kalitzke, Jean-Jaques Kantorow, Stefan Lano,
Jaime Martin, Zubin Mehta, Juanjo Mena, Zsolt Nagy, Gordan
Nikolic, Andrés Orozco-Estrada, Víctor Pablo Pérez, Günter
Pichler, Josep Pons, Alejandro Posada, Pascal Rophe, Antoni
Ros-Marbà, Peter Rundel, Jordi Savall, Hansjörg Schellenberger,
Sir Andrés Schiff, Rainer Schmidt, Maximiano Valdés, Gilbert
Varga, Tamas Vasary, Joseph Wolfe.

We have also had as conductors:
Rudolf Barshai, Luciano Berio, Sir Colin Davis, José Luis García
Asensio, Zoltan Kocsis, Jesús López Cobos, Lorin Maazel,
Yehudi Menuhin

Orchestra Training and Improvement Programme

-Violin: Rafael Khismatulin
-Viola: Alan Kovacs
-Cello: Dragos Balan
-Double Bass: Antonio García Araque
-Flute: Salvador Martínez Tos
-Oboe: Victor Manuel Anchel

-Clarinet: Enrique Pérez Piquer
-Bassoon: Francisco Alonso Serena
-Horn: Rodolfo Epelde
-Trumpet: Manuel Blanco
Orchestral Training – Strings
Sergey Teslya
Orchestral Training – Winds
Francisco Alonso Serena

Aural Training Chair

Marlén Gúzman and
Jesús Gómez Madrigal

Analytical Harmony Chair

Sebastián Mariné and
David del Puerto

Musical Analysis and Introduction to Musical Forms Chair

Sebastián Mariné and
David del Puerto

History of Music Chair

Blanca Calvo

Organological, Historical and Acoustic Principles of Instruments Chair

Cristina Bordás

Music Aesthetics and Philosophy Chair

Ruth Piquer and Marlén Guzmán

ABC Techniques and Methods of Musical Improvisation Chair

Emilio Molina

Art History Chair

Raquel Rubio

Supplementary Piano Chair

Sebastián Mariné, Ángel Gago
and Vadim Gladkov

Improvisation Piano Chair

Emilio Molina

Chair of Body Techniques for Voice Students

Alfonso Romero and Marta Gómez

La Razón Languages Chair

-German: Birgitta Frohlich
-English: Michael J. Burghall
-Spanish: Ana Cristina Corral
-German phonetics: Uta Weber
-French phonetics: Jeannine Bouche
-Italian phonetics: Cecilia Foletti

Alexander Technique Chair

Francisco José Espinosa

Choir Chair

Professor: Simon Halsey
Deputy Professor: Julia Sesé Lara

Artistic Development Chair

Coordinator: Tarek Al Shubbak del Castillo

Composition Department

-Improvisation and Accompaniment: Emilio Molina
-Complementary Piano: Vadim Gadkov
-Score Reduction: Emilio Molina
-Instrumentation and Orchestration: Agustín Charles
-Extended Instrumental Techniques: Agustín Charles
-20th and 21st Century Harmony and Counterpoint:
Fernando Villanueva
-20th and 21st Century Music Analysis: Fabián Panisello and
Israel López Estelche
-Direction Technique: Baldur Brönnimann
-Electro-acoustic Composition: Alexis Baskind
-Media Composing: Arnau Bataller
-Applied Musical Acoustics: Adolfo Núñez
-Musical Computing: Alexis Baskind

Master's in Performance

Programme

-History and Historiography of Instruments and Performance
Seminar: Luca Chiantore
-Introduction to Pedagogy: Polo Vallejo
-Music Research Methodology: Ruth Piquer
-20th and 21st Century Music Analysis: David del Puerto and
Sebastián Mariné

Entrepreneurship and Social

Innovation Programme
Coordinator: Esther Vinuela

Société Générale Historical

Performance Programme

Professor: Paul Goodwin
Deputy Professor - Strings: Lina Tur Bonet
Continuous Deputy Professor: Marco Testori
Harp/chord Deputy Professor: Daniel Espasa

Contemporary Music Programme

Professor: Pierre-Laurent Aimard



Sponsors of the Reina Sofía School of Music

Chairs and Orchestral Ensembles

Aline Foriel-Destezet
Freixenet
Fundación "la Caixa"
Fundación Banco Santander
Fundación BBVA
Fundación EDP
Fundación Ramón Areces
IF International Foundation
Société Générale
Telefonica
Unidad Editorial
Diario ABC
Diario La Razón

Chamber Music Ensembles

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Puertos del Estado
Real Casa de la Moneda, Fábrica Nacional de Moneda y Timbre
Felipe Morenés / Juan Pepa

Scholarships and Projects

AIE-Sociedad de Artistas, Interpretes o Ejecutantes
Ayuntamiento de Madrid
Citi
Colegio de Ingenieros de Caminos, Canales y Puertos de Madrid
Consejería de Educación, Universidades y Ciencia de la Comunidad de Madrid
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Filarmónica Joven de Colombia-Fundación Bolívar Davivienda
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 Inditex
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 Merlin Properties
 Mundo en Armonía
 Santander Consumer Bank
 Santander Bank Polska
 Santander México
 Santander Portugal
 Manuel Camelo Hernández
 Jaime Castellanos
 Gina Diez Barroso
 Fernando Encinar
 Juan Carlos Escotet Rodríguez (ABANCA)
 Carlos Fernández González
 Monica Lavino Mariani
 Francesco and Marina Moncada di
 Paternò
 Icatu Global- Sylvia Nabuco
 Laetitia d'Ornano scholarship
 Grupo Timón / Jesús de Polanco

scholarship
 Mariano Puig scholarship
 Alejandro Ramírez Magaña
 Rocío González Raggio
 Helena Revoredo
 Carlos Slim
 Lynne and David Weinberg

Instruments

Daniel Benyamini
 Zakhar Bron
 Buffet Crampon
 Fundación Albéniz
 Gunilla Ekelund
 Arcos González
 Raphael Hillyer
 Jose María Lozano
 Familia Moreno Olaya
 Fabián Panisello
 Yuri Pochekin
 Seguros Bilbao
 Santiago Serrate
 Hansjörg Schellenberger
 Sielam
 Hugues de Valthaire
 Dr. Juan Zozaya Stabel-Hansen

Artistic Life

AIE-Sociedad de Artistas Intérpretes o
 Ejecutantes Espana
 Auditorio Nacional de Musica de Madrid

Centro Nacional de Difusión Musical
 (CNDM)
 Civivox Pamplona
 Fundación Amigos del Teatro Real
 Fundación El Instante
 Fundación Botin
 Fundación Cisneros
 Fundación Juan March
 Fundación Silos
 Fundación VIII Centenario de la Catedral
 Burgos 2021
 Grupo Ciudades Patrimonio de la
 Humanidad de Espana
 Juventudes Musicales de Sevilla
 Patrimonio Nacional
 Radio Clásica-RNE
 Sercus
 Teatro Mayor Julio Mario Santo Domingo,
 Bogotá, Colombia

General Character

Ayuntamiento de Madrid
 Comunidad de Madrid
 Iberia
 Ministerio de Cultura y Deporte-Instituto
 Nacional de las Artes Escénicas y de la
 Música (INAEM)
 Radiotelevisión Española

INFORMATION

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